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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART

SEPTEMBER, 1937  
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THE METROPOLITAN MUSEUM OF ART

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RUGS AND CARPETS: AN INTERNATIONAL EXHIBITION

An exhibition of Rugs and Carpets, the fifteenth in the Museum's series of exhibitions of contemporary industrial art, will be held in the large Gallery of Special Exhibitions, D 6, from October 12 through December 5, with a private view for Members of the Museum on Monday, October 11.

The exhibition will be international in character, thus differing from its predecessors in the series, all of which have been limited to American material. Modern design in floor coverings from eight or nine countries will be represented.

THE LECTURE PROGRAM

1937-1938

Part I of the *Lecture Program* for 1937-1938, listing the lectures, gallery talks, and courses offered free from October through January for the public, the Members of the Museum, and the teachers and students of the public schools of the City of New York, has just been issued. Following in the main the outline of earlier years, the program includes certain new activities, perhaps the most important of which is the giving of a greater number of talks on Saturdays and Sundays than hitherto. As these are the days on which the attendance is always largest, an increased week-end schedule will, we believe, be appreciated.

On Saturday mornings at eleven o'clock two courses, instead of one as during the past three years, are offered to the public: The Art of the Venetian Republic, by Miss Abbot, in the Lecture Hall, and The Development of Furniture Styles, by Miss Bradish, in the galleries.

Of the talks given on Saturday afternoons at two o'clock, ten are entirely independent of one another and deal with various subjects illustrated by the collections. The other six constitute a series under the group title The Artist and Society. These talks will be given by Mrs. Fansler, and each will be repeated at half past two o'clock on the following Sunday.

That the Sunday visitor may have an opportunity to survey the collections in the first four months of the season, a series of special gallery tours has been arranged. These, given from two to a quarter before three and from a quarter past three to four, will cover the various collections in much greater detail than is possible in the regular week-day tours. But while, in most cases, the theme of the second talk on a given day is linked to that of the first, each is presented as an independent unit.

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As has long been the custom, illustrated lectures by invited speakers will be given at four o'clock on Saturdays and Sundays, beginning in November. Those who have not heretofore spoken in this series are William F. Edgerton, of the University of Chicago;

seum of Archaeology; and Joseph Downs, of the Museum staff.

Miss Jane B. Walker, whose work for the deafened who read the lips is well known, will continue for the twenty-third season her talks on art in the Museum before this



A GROUP IN THE PIERPONT MORGAN WING  
LISTENING TO A GALLERY TALK

George Elderkin, of Princeton University; Paul Ganz, President of the International Commission for Art History; John W. Higgins, President of the John Woodman Higgins Armory; Howard C. Hollis, of The Cleveland Museum of Art; Doro Levi, of the Museo archeologico of Florence; Charles Sterling, of the Musée du Louvre; Martin Weinberger, of New York University; William C. White, of the Royal Ontario Mu-

seum, speaking on two Saturday afternoons at three o'clock.

An innovation in the midweek program this season is the throwing open to the public of a series of lectures which will begin in the galleries at four o'clock and continue in a classroom upon the closing of the galleries at five o'clock. The lectures chosen for this experiment will be given by Mr. Taggart on Tuesdays, his subject Ancient

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Egypt and Its People. They will form a fourteen-week, two-hour course which, though specially planned to meet the needs of teachers, will be of general interest. On Wednesdays at eleven Mr. Busselle offers a series of talks on the Progression of American Art; on the same days at four a survey of Mediaeval Life will be given by Miss Freeman. On Thursdays at eleven two shorter series are offered—Muhammadan Arts, by Miss Duncan, and Four Hundred Years of Prints, by Mrs. Fansler.

The General Tours, now familiar to our public, will again be given on Tuesdays, Wednesdays, and Thursdays. Each affords the visitor an hour's survey of one section of the Museum, the different collections being taken up more or less in rotation.

For the Members of the Museum seven groups of talks are planned for the first half-year—these, as usual, being listed for Mondays and Fridays. Miss Abbot will give six talks on Painting in Holland in the Seventeenth Century, and Miss Bradish a series on Furniture Types. Miss Duncan offers two groups—Arts of the Near East and Phases of Japanese Life. Miss Freeman will give four talks on Twelfth-Century Sculpture of France, Mr. Shaw five on Roman Art, and Mr. Taggart four on El Amārneh and Egypt's Heretic King.

As in the past, the instructors are at the service of the Members who wish their children to visit the Museum under guidance. For their convenience a list of subjects proved by experience to hold the attention of juniors is published. These, however, are but suggestions; it is hoped that the Members will ask for other talks that will meet the current interests of the young people.

For the teachers of the public schools of the City of New York two thirty-hour courses are planned for the first half-year: Miss Abbot's Saturday morning series on The Art of the Venetian Republic and Mr. Taggart's Ancient Egypt and Its People, given on Tuesdays at four. Through the co-operation of certain of the colleges and universities of the city, credit may be obtained for these.

The instructors will, as heretofore, meet individuals and groups by appointment, a service that is free to Members of the Mu-

seum and to teachers of the public schools of the city and that is available to others upon payment of a nominal fee.

While a record of attendance may prove much or little, according to one's point of view, the increase in numbers from year to year and, still more, the appreciation expressed by those who listen to the talks convince us that in "furnishing popular instruction," as is specified in its Charter, the Museum is performing a valuable public service. For anyone interested in statistics it may be mentioned that last season the lectures and gallery talks, including those given by appointment as well as those announced in the program, were attended by 67,773 adults.

In the *Lecture Program* for 1936 there appeared a list of talks planned for classes from the elementary schools of the city, the topics being closely related to school studies, and teachers were invited to make appointments for visits. The response was so encouraging that not only has the list been extended in the current issue, but a somewhat similar one has been arranged for students of the high schools. The heads of various departments in these schools have been most helpful in suggesting subjects for which illustrative material can be found in the Museum's collections. Last season the number of public school pupils attending talks given in the Museum in school hours was 12,391.

HUGER ELLIOTT.

With the opening of the Museum lecture season, special courses have again been planned in the annual series of Study Hours on Color and Design, including free public courses given on Sunday afternoons and during the week, courses for teachers in the public schools of the City of New York, and study hours for Members of the Museum. Classroom study of selected demonstration material and of objects drawn from the Museum collections alternates with gallery talks. While the courses may be taken throughout the season, a number of them are divided into short series, complete in themselves, which may be taken separately.

A number of specialists not on the Museum staff have again been invited to speak

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in the Sunday afternoon series, among them Talbot F. Hamlin, Avery Librarian, Columbia University, who will give three lectures on American Small-House Design, considering English, French, Italian, and Spanish types; Aymar Embury II, Consulting Architect, Department of Parks, who will discuss the Early American Types of Houses; Walter Gropius, Professor of Architecture, Harvard University, on Modern Types of Small Houses; Eugene Schoen, architect, with two lectures, Modern Wall Treatments and Modern Floor Coverings; and Ernest Peixotto, Consultant on Mural Painting, New York World's Fair, who will speak on Mural Painting, especially with reference to plans for the fair of 1939.

Other public courses will include the Tuesday morning series, Design in the Decorative Arts, a historical survey with emphasis on furniture, fabrics, and floor coverings; and the Tuesday afternoon series entitled Color Study, which will comprise several brief courses, such as Elements of Color, The Painter's Use of Color, and Color in Costume.

Our experience with the Monday afternoon study hours for Members during recent seasons suggested the advisability of dividing this course into several sequences of four meetings each, and of limiting the groups to thirty-five persons each. By this plan opportunity will be provided for free discussion. Group 1, Color Facts, will be presented on Mondays in October; Group 2, Color: Wallpapers and Floor Coverings, on Mondays in November; Group 3, Color: Decorative Fabrics, the last Monday in November and the first three in December; Group 4, Color: Decorative Accessories, on Mondays in January. Members will be enrolled in order of application, and it is urged that those interested send in their names to the Secretary of the Museum specifying the group preferred. There will also be a special Members' course on Friday mornings for the study of design, which will deal with the decorative arts used in home furnishings.

Two courses for teachers in the public schools of the City of New York will be given on Friday afternoons, each to be completed within a single term. Each will be a full course consisting of thirty hours, pre-

sented in fifteen double-period sessions. Enrollment will be limited to fifty in each course. Elements of Design will be offered in the winter term, Elements of Color, in the spring.

At the Neighborhood Exhibitions of the Museum, talks will again be given from time to time on color and design as related to the collections exhibited. Announcements of the date and place of these lectures will appear in the Museum BULLETIN and *Weekly Calendar*, and in the daily newspapers.

As heretofore, the aim of these study hours will be to inquire into the elements of design and the principles of color by analysis of Museum pieces brought to the lecture room and then to explore other possibilities of their application in the many forms, materials, and styles of art shown in the galleries. By this method the Museum becomes in fact a textbook of design with illustrations in three dimensions.

RICHARD F. BACH.

### A SYRIAN GLASS VASE

In the history of glassmaking Syria has occupied an important place since antiquity—throughout the Phoenician, Roman, and Arab periods producing glass of exquisite quality and beauty. The acquisition of a Syrian vase<sup>1</sup> belonging to the pre-Islamic period now adds to the Museum's collection of Near Eastern glass, which is particularly rich in enameled ware of the thirteenth and fourteenth centuries, an example of a type less well known. The vase is globular in shape and of thick brownish glass, the decoration consisting of a horizontal pinched band around the shoulder and, below this, two rows of glass disks. The latter were stamped separately and then affixed to the surface of the vessel. Each of the disks in the upper row shows a pheasant-like bird or a rooster with rich plumage, which holds a scroll in its beak and has a palmette attached to the back of its head. The disks of the lower row contain warriors on horseback, the human figures represented in front view. Complete pieces with applied disks are relatively rare.

<sup>1</sup> Acc. no. 37.56. Rogers Fund. H. 6 in. Shown this month in the Room of Recent Accessions.

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Several fine examples of this type are in The Toledo Museum of Art, the Islamic collection of the Berlin Museum, and the Eumorfopoulos collection in London.

Decorating glass vessels with applied threads or disks of glass was a favorite method of ornamentation in the Roman period. The technique was especially popular in Syria, whence the best specimens come. The superimposed decoration was

bowl in the Berlin Museum which shows disks with Sasanian Pegasi and Kufic inscriptions and which must therefore belong to the early Islamic period (seventh to eighth century), although the style shows evidence of strong Sasanian influence. The similarity of style between the Berlin piece and related examples, including our vase, is so great that they cannot be very far apart in date.

M. S. DIMAND.



GLASS VASE WITH APPLIED DISKS  
SYRIAN, VI-VII CENTURY

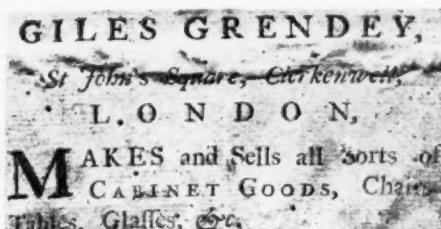
often carried out in various colors, and the disks were sometimes plain, sometimes stamped with various motives.

While their method of decoration is based on Roman prototypes, the motives of the disks on our vase are derived from Sasanian art. Counterparts of the pheasantlike birds or roosters are to be found on Sasanian silver dishes and textiles, and also characteristic of Sasanian art are the scroll held in the beak and the palmette attached to the head of each bird. Likewise inspired by Sasanian art are the warriors and their horses, particularly the latter, which recall some of the carved rock sculptures of Persia. Its relation to Sasanian art, especially that of the late period, permits us to assign our vase to the sixth or seventh century. The dating is strengthened by comparing it with a glass

A GIFT OF FURNITURE BY  
GILES GRENDAY

Through the continued interest and generosity of Louis J. Boury, the Museum has been able in the past few years to strengthen noticeably its collection of English furniture. Mr. Boury now comes to our assistance with a further gift of two splendid examples of red lacquer: a side chair (fig. 1) and a card table (fig. 2) made by Giles Grenday (1693-1780), of St. John's Square, Clerkenwell, London. The chair bears Grenday's label (as on p. 209) on the underside of the seat rail. The table lacks a label but may, nevertheless, be definitely ascribed to Grenday on a basis of comparison and because it had until recently formed part of the same large set of furniture as the chair.

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The entire set was, until several years ago, in the castle of Lazcano, belonging to the Duke of Infantado, near San Sebastian in northern Spain.

Grenney is the subject of an interesting piece of research by R. W. Symonds,<sup>1</sup> in which he is treated in greater detail than is here possible. Most pertinent from our viewpoint is the documentary evidence there set forth that Grenney made furniture for export. This is revealed in a statement made by him in 1731 after a very destructive fire in Aylesbury House, the building in St. John's Square in which he had his workshop. In this document he claims, among other things, to have lost furniture to the value of a thousand pounds which he "had packed for Exportation against the next Morning." According to Symonds, Grenney "is the only English furniture maker, of whom definite evidence exists, that made furniture specially for exportation."<sup>2</sup> Thus the fact that our chair and table are known to have come from Spain is of particular interest.

Just what is the exact date of the two pieces must needs be a matter for conjecture. It is probable that they were not made much before 1730, although certain elements of their design were popular earlier in the century. Grenney was not elected to the Livery and Joiners' Company until 1729, at which time he was only thirty-six years old. That he was making furniture for export in 1731 we know from the statement above. It is to be doubted whether furniture as accomplished in workmanship as ours could safely be placed in a more youthful stage of his career even though the style might suggest an earlier date, for the tenacity of styles

so often enters into the dating of furniture that such a discrepancy in date and style would not be uncommon.

Both the chair and the table are made of beech, an inexpensive wood which was frequently used in furniture when the surfaces were intended to be concealed with paint. It is probable, as Symonds points out, that beech, not being a very strong wood, neces-



FIG. 1. CHAIR BY GILES GRENEY

sitated in our chair the adoption of stretchers at a date when this feature was generally outmoded. Both pieces follow the simple lines of the so-called Queen Anne style, the ornate appearance being wholly due to the brilliant painted decoration. This, in part, is painted flat on the orange-red ground, in part over raised surfaces modeled in gesso. It is carried out principally in gilt with occasional accents in silver. The pseudo-Chinese subjects<sup>3</sup> and color scheme combine

<sup>1</sup> *Apollo*, vol. xxii (1935), pp. 337 ff. Various examples of Grenney's work are illustrated in this article.

<sup>2</sup> *Ibid.*, p. 338.

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to produce a gay, exotic flavor. Time has pleasantly mellowed the original effect but it is still easy to visualize the riotous color which must, in its day, have characterized the Spanish apartment for which this extraordinary furniture was ordered.

Apparently much of the furniture known to have been made in England for exportation to Spain was decorated with lacquer, often of a red color,<sup>4</sup> which would indicate a

## A CRUCIFIXION GROUP AFTER MICHELANGELO

Michelangelo was all his life an intensely religious man. A great deal of his work, particularly that done for his own pleasure in his later years, shows strongly how somber and deep was this aspect of his character. The Entombment and the Deposition from the Cross attracted him. He made a



FIG. 2. CARD TABLE BY GILES GRENDAY

Spanish preference for this sort of thing. Caned chair seats were another feature which was probably dictated by the Spanish market, since they provided, in a hot climate, cooler surfaces than upholstery. Our particular chair retains its fine old caning in an almost perfect state of preservation. The lacquered surfaces are likewise exceptionally well preserved, considering the susceptibility of this type of decoration to easy damage.

PRESTON REMINGTON.

nobleman on horseback, accompanied by retainers, approaching his house.

<sup>4</sup> Symonds, *op. cit.*, p. 340.

number of drawings and sculptures of the Madonna supporting the dead Christ, and he had even planned that the marble Pietà now in the cathedral at Florence should stand over his own tomb.

The subject possibly nearest to his heart was the Crucifixion, representing the basis of the religion that so profoundly affected him, Christ's poignant sacrifice.<sup>1</sup> During

<sup>1</sup> Vasari states that Michelangelo as a young sculptor made a crucifix of wood for the Church of Santo Spirito in Florence, and that in his later years he modeled a small crucifix for an amusing country lout named Menighella, which served as the original for cardboard replicas that this simple friend of the master hawked about to the

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his life Michelangelo carried a painful cross, which, although he himself had helped fashion it, was heavy; for as artist, patriot, and man he was continually experiencing the most galling reverses. It is sufficient to mention just one instance, the tragedy of the Julius tomb. He realized that his release would come only with death, yet he lived on—miserable but ever at work—into his eighty-ninth year. Is it to be wondered at, that as he became old and tired Christ's death should become more and more moving to him? At times even his art, for which he had always labored hard, meant so little that this unhappy old man wrote in the closing lines of one of his finest sonnets<sup>2</sup>: "Neither painting nor sculpture is any longer capable of calming the soul, turned to that divine love which opens its arms upon the Cross to receive us."

Michelangelo's preoccupation with the Crucifixion is of special interest to us, for the Museum has recently acquired a handsome and apparently unique bronze group<sup>3</sup> of Christ upon the Cross between the two thieves which may well be a close copy of

peasants. Blaise de Vigenère, another contemporary of Michelangelo's, writes that in 1550 he saw the sculptor at work on a great marble Crucifixion group with ten or twelve life-size figures. No sculpture now extant of the Crucifixion is definitely known to be the work of the artist, although a small bronze model of a crucified thief in the Kaiser Friedrich Museum is attributed to him. However, some of Michelangelo's drawings of the Crucifixion still exist, for instance the ones in the British Museum, the Library of Windsor Castle, and the Louvre. The drawing that Condivi, Michelangelo's pupil and biographer, describes as having been made by the artist "for the love of Vittoria Colonna" is known only through reproductive prints.

<sup>2</sup> "Ne pinger ne scolpir sie piu che quieti  
L'anima, volta a quell' amor divino  
C'aperse a prender noi 'n croce le braccia."

<sup>3</sup> Acc. no. 37.28 A-D. Rogers Fund. Christ, h. 10 $\frac{3}{4}$  in.; thief on left, h. 9 $\frac{1}{4}$  in.; thief on right, h. 9 $\frac{1}{8}$  in. The figures were mounted on crosses set into a bronze base which was rudely modeled to suggest Golgotha. The figures alone are shown this month in the Room of Recent Accessions. The group first appeared in the Bardini sale in London in 1800; it was mentioned by W. Bode in *The Italian Bronze Statuettes of the Renaissance* (London, 1908), vol. II, p. 16, as being a "free copy" after Michelangelo models, and was again so described by the same scholar in *Bronzesstatuetten* (*Die italienischen Bildwerke der Renaissance und des Barock*, vol. II) (Berlin and Leipzig,

sculptures that he modeled. Since during his life and afterwards men recognized Michelangelo as the great genius of his time, there was naturally a demand for copies of his work. Thus, his paintings were reproduced on canvas by artists such as Venusti and on paper by a number of engravers such as Bonasone; his sculpture was sometimes copied in bronze. Among bronzes of this type, a number of crucifixes and figures from Crucifixion groups exist which relate to our new acquisition. Much evidence concerning our figure of Christ and also the figures of the two thieves suggests that our group is closely connected with the work of Michelangelo.

In 1597, only a little more than thirty years after the death of Michelangelo (1475-1564), the Spanish silversmith Juan Baptista Franconio brought from Rome to Seville a small crucifix, which according to Francisco Pacheco<sup>4</sup> (1564-1654) was even then ascribed to the Florentine. Franconio's Christ, which Spanish artists of the day received with great enthusiasm, has since been lost, but it apparently was the original for the several crucifixes cast in various metals now to be found in public and private collections in Spain. Gómez-Moreno<sup>5</sup> has noted and illustrated a number of these, all of which are amazingly like the central figure from our Crucifixion group.

Gómez-Moreno sustains the strong traditional attribution of the Spanish crucifixes to Michelangelo by pointing out the strik-

1930), p. 27. The group appeared in the Bardini sale at the American Art Galleries in New York in 1918, and from that time until recently was in a private collection in New York.

<sup>4</sup> "Micael Angel, clarissima luz de la pintura y escultura, hizo para modelo un crucifijo de una tercia con cuatro clavos, que gozamos hoy, el cual traxo a esta ciudad vaziado de bronce Juan Baptista Franconio . . . el año de 1597."—Quoted by Gómez-Moreno from the original text of Pacheco's *Arte de la pintura*, in the Instituto de Valencia de Don Juan in Madrid.

<sup>5</sup> M. Gómez-Moreno, "Obras de Miguel Angel en España," and "El Crucifijo de Miguel Angel," in *Archivo español de arte y arqueología*, vol. VI (1930), pp. 192-196, and vol. IX (1933), pp. 81-84. A silver crucifix in Gómez-Moreno's collection illustrated in vol. VI, plate 2 (following page 196), is typical of those mentioned. An example in Castrotierra in Léon is significant in that it was cast in 1630.

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ing resemblance they bear to the Christ from a relief on the bronze ciborium in the Museo nazionale in Naples. Vasari wrote that Michelangelo planned this tabernacle, but that it was finally completed by his pupil and follower, Jacopo del Duca (1520-1601). Michelangelo's preliminary sketch for it is now in the Casa Buonarroti in Florence. As finished by Jacopo about 1565, the ciborium has eight decorative reliefs, all in the Michelangelesque manner, one being the Crucifixion with the Virgin and Saint John standing at the foot of the Cross, a composition that closely resembles another drawing by Michelangelo, in the Library at Windsor Castle. The crucified figure of Christ in the relief is so noble that it would be unreasonable to attribute its conception to Jacopo, who himself admitted that he was "under the shadow of the master." Since it is likely that Michelangelo was responsible for the form of this Christ, it is probable that he designed similar crucifixes. It seems reasonable to consider both the Spanish crucifixes and the Museum's example as reproductions of such an original.

Gómez-Moreno likewise points out that the crucifixes after Michelangelo, which are very unusual iconographically, owe their character to the mediaeval writings of Saint Bridget of Sweden. In a book of Revelations, which gained great popular fame because of the minute detail of her descriptions, Bridget wrote<sup>6</sup> that according to her visions Christ was fastened to the cross with the left leg crossed over the right, a separate nail in each foot. Christ was emaciated and limp from the loss of blood. His shoulders and backbone were pressed against the Cross, His eyes were half-closed, and His beard fell down upon His breast.

<sup>6</sup> "Deinde dextrum pedem crucifixerunt: et super hunc sinistrum duobus clavis . . . venter dorso inherens consumpto humore quasi non haberet viscera. Omne corpus pallidum: et languidum ex fluxu et egressione sanguinis . . . non carnosus; sed nervis et ossibus corpulentus . . . et tunc barba eius super pectus eius cecidit . . . et oculi semi clausi . . . spatule vero et dorsum eius quasi strinabant ad crucem." Quoted from the Revelations of Saint Bridget of Sweden, book 1, chapter 10; book 4, chapter 70; book 7, chapter 15. A copy of this book (Nuremberg, 1500), which is illustrated by woodcuts generally attributed to Dürer, is in the Print Department.

Michelangelo had surely read Saint Bridget's words, for in all the crucifixes here related to him, including our own, Christ is represented in accordance with the vision of the Swedish saint. The recognition of the artist's dependence upon the mediaeval text is of great importance in the study of the Museum's Crucifixion group, explaining the otherwise unaccountable contrast between the rather attenuated Christ and the more robust thieves, which are in the contorted muscular style of the Slaves from the Julius tomb. Also of interest as a glimpse into the mind of Michelangelo is the startling fact that he who epitomized the culture of the Renaissance in Italy could so easily revert to the literature of the Gothic North for authority.

In regard to the two thieves in the Museum's Crucifixion, one is related directly to a fragmentary bronze model in the Berlin Museum,<sup>7</sup> which according to Dr. Bode was probably cast from a wax study modeled by Michelangelo. One cannot deny this attribution, for the fragment does call to mind the hand of the master. A comparison with the thief on the right in our group (both our thieves are in the same style) suggests that ours may be a faithful copy of the same model after it had been completed, for the dissimilarities are those that often exist between a sketch and a final state or between the initial work of an artist and the tight handling of a skillful copyist. In no essential way does the Museum's bronze differ from the one in Berlin.

No completed original for our thief is

<sup>7</sup> Bode, *Bronzesstatuetten*, p. 27, no. 122. Dr. Bode also mentions models for two thieves in the Louvre, and a Crucifixion group in the Museo del castello in Milan as being school reproductions. As already mentioned in footnote 3, our piece is described as a "free copy." (See also Bode, *The Italian Bronze Statuettes of the Renaissance*, vol. II, p. 16.) We disagree with Dr. Bode in the description of the Museum's group, which we feel may be a close copy of Michelangelo originals. The term "free copy" might more accurately be applied to the Michelangelesque group in Milan. One of the two Louvre figures, incidentally, is very much like the Berlin thief. The other figure may not belong to a Crucifixion group; it is difficult to visualize this fragmentary bronze as a crucified thief since the line of the shoulders does not suggest that the missing arms were extended upon a cross.



CRUCIFIXION GROUP AFTER MICHELANGELO

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known, just as the original for the Christ is missing. However, on the basis of the evidence furnished by the Museum's group, which is the sole link connecting the seemingly unrelated Spanish crucifixes and the Berlin thief, it is reasonable to believe that such originals once existed, together with an original for the second thief, in the form of a Crucifixion. Our example may well be a unique and exact copy of such a group.

The Museum's new acquisition is probably of Italian workmanship. Since Pacheco only mentions that a crucifix was brought by Franconio to Spain, and since no bronze of a crucified thief is known to exist in that country, there is no basis for a Spanish attribution. Whether our group was made in the second half of the sixteenth century or in the first half of the seventeenth century, as most of the Spanish crucifixes were, is a moot point. Aside from its own definite beauty, the Crucifixion is significant in that it reveals an unknown composition as Michelangelo seems to have planned it, one that is noble in conception and worthy of the deep and continued thought that we know the artist gave to the subject.

JOHN GOLDSMITH PHILLIPS.

## FIVE AMERICAN MINIATURES

A group of American miniatures<sup>1</sup> recently purchased by the Museum adds the work of three new artists to our collection, Jean François de la Vallée, William M. S. Doyle, and Alvan Clark. It also includes two portraits by Richard Morrell Staigg, whose Washington Allston we already own.

The earliest of the lot is the portrait of Margaret Blake Bowen by La Vallée,<sup>2</sup> who came to America from France and painted miniatures in Charleston and New Orleans. Although somewhat crude in drawing the portrait reveals the influence of Ingres. It is painted against a grayish pink opaque ground, and the delicacy of coloring and expression gives it a distinct charm. The young lady represented, the daughter of John Blake of Charleston, was born in 1788. In 1805,

<sup>1</sup> Fletcher Fund. Shown in the Room of Recent Accessions.

<sup>2</sup> Acc. no. 37.54.2. Ivory. H. 2 $\frac{5}{8}$ , w. 2 $\frac{1}{8}$  in.

about the time her portrait must have been painted, she was married to the Reverend Nathaniel Bowen, who later became Bishop of South Carolina. This miniature is strikingly similar in execution to the signed portrait by La Vallée of Dr. Thomas Claiborne owned by Ferdinand C. Latrobe of Baltimore.

William M. S. Doyle was born in Boston in 1769 and died there in 1828. His interesting and sympathetic portrait of a young man, who so far has not been identified, is signed and dated 1814.<sup>3</sup>

The forceful portrait of Dr. Samuel A. Bemis by Alvan Clark<sup>4</sup> was bequeathed by Dr. Bemis to the artist's son and purchased by the Museum from the latter's daughter. Judging from the apparent age of the sitter, who was born about 1790, and from the costume, the miniature must have been painted about 1840. It is executed with extraordinary strength and directness and is at the same time sensitive in its characterization. Dr. Bemis was a Boston dentist, who invented many dental instruments and is said to have contributed much to the knowledge of his profession. He took a great interest also in the geology of the White Mountain region and was a patron of the arts. There is an oil portrait of him, painted by Chester Harding, in The Detroit Institute of Arts.

The two new portraits by Richard Morrell Staigg are painted in the broad, sweeping style characteristic of this artist, who was apparently more influenced by Gilbert Stuart's paintings than by the work of any miniaturist. These portraits, one of a man,<sup>5</sup> signed and dated 1849, and one of a woman,<sup>6</sup> are framed as a pair and were evidently painted at approximately the same time. They come from the Herbert Lawton collection, where they were catalogued as of John and Cynthia Loring. An inscription on the back of the man's portrait, however,

<sup>3</sup> Portrait of a Young Man. Acc. no. 37.54.1. Ivory. H. 2 $\frac{15}{16}$ , w. 2 $\frac{7}{16}$  in. Signed and dated: Doyle 1814.

<sup>4</sup> Acc. no. 37.82. Ivory. H. 3, w. 2 $\frac{1}{2}$  in.

<sup>5</sup> George Henry Loring. Acc. no. 37.54.4. Ivory. H. 4 $\frac{1}{2}$ , w. 3 $\frac{3}{8}$  in. Signed and dated: R M Staigg 1849.

<sup>6</sup> Cynthia Loring (?). Acc. no. 37.54.3. Ivory. H. 4 $\frac{1}{2}$ , w. 3 $\frac{1}{2}$  in.

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identifies him as George Loring of Malaga, and research into the family history reveals a George Henry Loring, born in Malaga in 1822, who became a distinguished citizen there. He built the first railroad in Andalusia, extending from Malaga to Cordova, and he represented Malaga in parliament for many years. In 1856 he was created marqués de Casa Loring. So far we have not been able to establish the identity of the woman, as there appears to have been no Cynthia in the Loring family at the time this portrait was painted. George Henry married Amalia Heredia in Malaga in 1850, and none of his several sisters was named Cynthia. For want of other information, however, we shall for the present retain this name.

LOUISE BURROUGHS.

turned walnut pedestal, and this remains an unobtrusive substitute for the original member.

The most notable feature of our purchase is the quality of the engraving that embellishes the bowl. In the character and merit of the lettering, the legend on the reverse, *New Bremen Glassmanufactory*



AMERICAN PRESENTATION GOBLET

#### AN AMERICAN XVIII CENTURY PRESENTATION GOBLET

The extraordinary enterprise of the German immigrant John Frederick Amelung at the New Bremen Glass Manufactory in Maryland has been described in an earlier issue of the BULLETIN.<sup>1</sup> On that occasion the Museum had acquired an important covered goblet, one of the earliest examples of Amelung glass that had come to light. The subsequent rediscovery of a number of other pieces blown at the same factory has revealed the consistently superior craftsmanship that flourished at New Bremen under Amelung's direction. All are distinguished by pleasing design, fabric of good quality, and unusually fine engraving.

Hardly less outstanding than our earlier acquisition is the engraved glass goblet from the same source exhibited this month among the recent accessions.<sup>2</sup> As might be expected—for a large part of the extensive and versatile community at New Bremen was transplanted in mass from Europe—the design follows a style most familiar in the "pokals" of German glass. The oviform bowl of heavy, clear metal is blown to a generous size, which finds well-measured support in the sturdy, knopped stem. At some early date the foot of the piece was replaced by a

1791, recalls a similar inscription on the covered goblet. On the obverse are cut the arms of Pennsylvania, complete with supporting horses, crest, motto, and the olive branch and stock of maize flanking the shield, as they were represented by Caleb Lownes in 1778 and officially adopted by the state in 1875. The complete understanding with which the design has been adapted to the transparent medium, by skillful variation in the depth of cutting and an easy precision in the indication of detail, proclaims a mastery of the material not frequently encountered in American glass of

<sup>1</sup> Vol. xxiii (1928), pp. 167-168.

<sup>2</sup> Acc. no. 37.101. Rogers Fund. H. 10 in.

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the period. Floral scrolls, a familiar decorative motive in Amelung glass, complete the design. The use of wheel-engraving in glass decoration was a Bohemian development that was introduced generally into other European countries during the eighteenth century, and it seems probable that artisans from Bohemia who accompanied Amelung to America were the first to use the technique in a mature fashion in this country.

The tradition that our piece was presented to Thomas Mifflin, Governor of Pennsylvania, is supported by a statement to that effect long ago inscribed on the base of the pedestal, as well as by the historical fact that Mifflin's overwhelmingly popular election to office was celebrated on January 1, 1791, by enthusiastic public acclaim. Mifflin's career was marked by rather wide variations in fame and fortune, but in 1791 he was indeed a person of influence and prominence. When Amelung arrived from Bremen in 1784 he carried a letter of endorsement addressed to Mifflin, then Presi-

dent of the Continental Congress; and he would hardly have missed appealing for favor to the currently popular hero. The existence of other presentation pieces prominently displaying the name of the factory bears witness to the judicious zeal with which Amelung publicized his project. He had already presented Washington with samples of his glass and had sent others to Boston inscribed with generous sentiments for the weal of that community and market.

His undertaking, started with such a magnificent flourish and so worthy of continuance, repeated a pattern set in America by a long line of predecessors in the industry, and in a few years the factory was virtually abandoned in failure. The craftsmen from New Bremen undoubtedly continued their work at subsequent glasshouses, near-by and distant, and it is not unreasonable to attribute to their influence, gradually naturalized to a more distinctly American expression, the evidences of fine workmanship which are noted in American glass of later years.

MARSHALL DAVIDSON.

## NOTES

RECENT ACQUISITIONS FROM THE MUSEUM'S EXCAVATIONS AT NISHĀPŪR. On October 10 the Museum will open in Gallery E 15 a special exhibition of recent acquisitions from the Museum's excavations at Nishāpūr, in eastern Iran. The material to be exhibited will consist mostly of stucco reliefs and ceramics, representing types hitherto unknown.

AMERICAN SCULPTURE. One of the outstanding sculptures included in the Second National Exhibition of American Art, recently organized by the Municipal Art Committee of the City of New York, was a figure of a cat in Swedish granite by William Zorach. This sculpture has now been purchased by the Museum and is shown this month in the Room of Recent Accessions. It is the first example of Zorach's work to be acquired by this Museum. P. R.

THE MUSEUM LIBRARY AND THE MUSEUM VISITOR. On the cover of this issue of the BULLETIN a view of the main reading room of the Library has been reproduced, appropriately since September is the month in which the lecture program of the year is announced and opportunities for study at the Museum are called to the attention of our readers. The Library, a reference collection of over 85,000 books and 161,000 photographs on art and archaeology, is open to all visitors during Museum hours except on holidays, and every facility is offered for reading and research.

PUBLICATION OF PAPERS OF THE METROPOLITAN MUSEUM OF ART, Nos. 5 AND 6. Among the most important and most attractive examples of Egyptian art in the Museum's collections are three large compositions, and the fragment of a fourth,

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carved in bas-relief by the school of artists who decorated the famous temple of King Sêthy at Abydos. They were first published by the Museum in 1921 as *Papers*, volume 1, part 1, under the title *Bas-Reliefs from the Temple of Ramesses I at Abydos*, by Herbert E. Winlock. At that time the location and the plan of the monument from which they came were unknown. Eventually the ruins of the small temple built by Sêthy for his father, Ramesses, were discovered with a few remnants of the bas-reliefs still upon its walls, and these were copied by the Museum's Egyptian Expedition. Now that the original location of the sculptures published in 1921 has been established, the present paper, No. 5, *The Temple of Ramesses I at Abydos*,<sup>1</sup> by Mr. Winlock, gives the plan and reconstruction of the decorations of the little temple as far as they probably can ever be retrieved.

The following issue of *Papers, Etruscan Terracotta Warriors*<sup>2</sup> by Gisela M. A. Richter, is the full publication, with numerous plates, of the great terracottas noticed briefly in the BULLETIN when the Etruscan Gallery was opened and they were exhibited for the first time. These warriors are comparable to the Veii Apollo and like it bear out the traditional fame of Etruria as a center for monumental terracotta sculpture. The text gives a detailed description of each warrior and a critical discussion of the problems it presents, and includes a report by Charles F. Binns on structure and technique, for which these statues are particularly interesting. Miss Richter brings out also their contribution to our knowledge of a people who, though they lived in a period historically known to us and, according to Livy, achieved a renown that "filled the whole length of Italy from the Alps to the Italian strait," have left no written history and no literature.

<sup>1</sup> *The Temple of Ramesses I at Abydos* (*The Metropolitan Museum of Art, Papers*, no. 5), by H. E. Winlock. New York, 1937. 4to, 20 pp., 5 ill. in text, 5 pl. Bound in paper. Price \$1.50.

<sup>2</sup> *Etruscan Terracotta Warriors* in *The Metropolitan Museum of Art* (*The Metropolitan Museum of Art, Papers*, no. 6), by Gisela M. A. Richter, with a Report on Structure and Technique by Charles F. Binns. New York, 1937. 4to, 20 pp., 24 pl. Bound in paper. Price \$2.00.

A PERSIAN STUCCO MEDALLION. An interesting addition to the Museum's collection of Islamic sculpture is a stucco medallion representing a falconer on horseback and a running hare.<sup>1</sup> The hunting scene is composed within a circle, which recalls the decoration of Persian ceramics, particularly round bowls and dishes. The falconer, by his Mongol features, long hair held by a jeweled band, and the style of his costume, may be identified with the Turkish type associated with the Seljuks, who came from



STUCCO MEDALLION, PERSIAN  
XII-XIII CENTURY

Central Asia and were racially related to the Mongols. Traces of blue, red, brown, and gold indicate that the relief, like all Iranian stucco decoration, was originally polychromed.

Our medallion belongs to a group of figural stucco reliefs of the Seljuk and post-Seljuk periods, found at Rai, Saveh, and other Iranian sites and dating mostly from the twelfth and thirteenth centuries. Stucco decoration was employed in the Parthian and Sasanian periods, and in the Islamic era was especially favored by the Seljuk rulers of Iran, Mesopotamia, and Asia Minor. The interiors of their palaces and tombs were often richly decorated with stucco panels with arabesques, inscriptions, and figure subjects representing scenes from court life or hunting incidents.

<sup>1</sup> Acc. no. 37.55. Rogers Fund. H. 7 1/4 in. Shown this month in the Room of Recent Accessions.

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Such stucco panels were frequently used in elaborate compositions, forming long friezes or covering large wall surfaces. Occasionally the relief is so high that it approaches sculpture in the round, as may be seen from the head of a prince in this Museum. Medallions like ours were modeled separately and rows of them were probably set into walls, perhaps in conjunction with wall paintings in which similar color schemes were used. M. S. D.

**A PAIR OF EARLY AMERICAN WINEGLASSES.** Two wine-glasses of a type in popular use in America during the second half of the eighteenth century<sup>1</sup> are shown this month among the recent accessions as the gift of Mrs. John Russell Hastings. The deep convex bowl of each piece and its tapered stem, drawn out from the substance of the bowl when in a molten state, provide a continuously curved profile that modifies the essential sturdiness of the form. Naively stylized motives, characteristic of the decoration frequently used on commodity glass of the period, have been lightly engraved about the bowls. In the candor and simplicity of their design the pieces typify a form of tableware produced by a number of American glass-houses in an effort to win the local market from the extensive importation of similar foreign glass.

Our acquisitions are rich in historical interest. According to information supplied by the donor, they were once owned by her ancestors, Lieutenant John Blake, of Revolutionary War fame (later major general), and his wife Marie Dupee. Both the Blakes were members of Boston families, but shortly after the close of the Revolution they went as pioneers from Massachusetts to Penobscot County, Maine. A reliable

<sup>1</sup> Acc. nos. 37.106.1, 2. H. 4 in.

tradition holds that Lafayette drank wine, poured by Mrs. Blake, from one of this set at the time of his American visit in 1825. The association of our glasses with eighteenth-century Boston and their resemblance to glass attributed to the factory of William Henry Stiegel, most ambitious of colonial entrepreneurs, recall the widespread activity that introduced Stiegel's products to all the principal cities of the eastern seaboard. M. B. D.



LATE XV CENTURY  
SPOON

cating the king to high and noble purposes. This ceremony resembles those used in consecrating Christian bishops, and it is thought possible that the Museum's spoon, however marred by later commonplace wear, may have been designed late in the fifteenth century to serve some such ritualistic purpose.

The bowl, like that of the Coronation Spoon, is divided down the middle by a

<sup>1</sup> Acc. no. 36.103. Rogers Fund. L. 9 $\frac{1}{2}$  in. (23 cm.). Weight 3 oz. 9 dwt. 11 gr.

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ridge. This uncommon feature would seem to hinder lips seeking to empty the extremely wide surface, and to encourage the use of two fingers in ceremonial unction. The way the bowl is fastened to the flat handle, with a sharp elbow and a rudimentary tongue or rattail extending along the back, hints of "keel-and-disk" joints found on Early Christian spoons; likewise suggestive of them is the engraving of an arabesque on the bowl, though the interlaced snakes imply late mediaeval symbolism. Whether seen from face or back, the chief portion of the handle presents its most distinctive features: two oblong inlays of dark blue lapis lazuli and between them a silver disk, no bigger than a man's thumb, hand-pierced with tracery as intricate as that of a Gothic rose window. The profile further shows how elegant the spoon is and reveals a flowery rinceau carved along the sides of the handle, resembling that found on the face of the Coronation Spoon. The latter has a section of tapering cable terminating the handle, while on the Museum's spoon the corresponding part is worked in masterly fashion into a piece of gnarled stem and a Gothic leafy finial.

It is reported that this spoon was saved from a princely treasure which is now jeopardized in Spain. It may have been taken into France some time ago, because the state mark used on silver importations subsequent to a decree of 1893 (a minute swan and its anvil reverse mark, an insect) is stamped on the rim. Two hallmarks, a key and an architectural figure with three turrets, may specify the craftsman's locality, but thus far they defy identification and seem to be unique. The Coronation Spoon has been authoritatively believed to be English, of about 1200<sup>2</sup>; but the style of the

<sup>2</sup> The possibilities that an anointing spoon was swept away with King John's regalia in 1216, during a crossing of the Wash between Lincolnshire and Norfolk, or later was destroyed by the Commonwealth in 1649 have been considered. Some writers have questioned the early date of the bowl and even of the whole spoon, despite the

Museum's spoon in relation to that of other metalwork seems to prescribe a date in the late fifteenth century. In particular it would seem that the parallel between the silver tracery disk and the openwork brass rosaces which Italian armorers of the late fifteenth century were accustomed to put into the handles of their cinquedea<sup>3</sup> cannot be ignored. Wherever in western Europe the goldsmith worked, he must have had a wealth of experience to be able to shape this spoon so skillfully and adorn it so handsomely.

P. S. H.

conclusions stated in the *Authorized Guide to the Tower of London* (London, 1936), p. 29. The following books also refer to the matter: W. W. Watts, *Old English Silver* (London, 1924), p. 18, pl. 45 a; N. Gask, *Old Silver Spoons of England* (London, 1926), pp. 41-43, pl. II; C. J. Jackson, *An Illustrated History of English Plate* (London, 1911), vol. II, pp. 481-484, pls. 573-575; W. J. Cripps, *Old English Plate* (London, 1914), p. 44.

<sup>3</sup> Examples are shown in Gallery H 9, Case xxxi; Gallery H 7, Case 111; and Gallery H 6, Case 150.

**LIST OF ACCESSIONS AND LOANS.** The accessions and loans for the period July 1 to August 1, 1937, are shown in the following list:

FAR EASTERN

Drawings, Japanese, *Purchases* (5).  
Painting, Japanese, *Purchase* (1).

MEDIAEVAL

Glass, European, *Gift of Philip Hofer* (1).

RENAISSANCE AND MODERN

Costume, French, *Purchase* (1).  
Furniture, English, *Gift of Louis J. Boury* (2).  
Sculpture, American, *Purchase* (1).

THE AMERICAN WING

Metalwork, *Loans of the daughters of Fanny Pomeroy Brown* (1), *Mrs. John Jay* (2), *Mrs. F. DeWitt Wells* (1).

PAINTINGS

Painting, French, *Purchase* (1).

ARMS AND ARMOR

Metalwork, Mexican, *Purchase* (1).

## MUSEUM EVENTS<sup>1</sup>

SEPTEMBER 14 TO OCTOBER 17, 1937

			LECTURES AND TALKS FOR MEMBERS	
Date	Hour		Meeting Place	
OCTOBER				
1	11 a.m.	*Elements of Design. Miss Cornell	Classroom K	
4	3 p.m.	*Color Facts, 1. Miss Cornell	Classroom K	
8	11 a.m.	*Design: Room Arrangement. Miss Cornell	Classroom K	
11	3 p.m.	*Color Facts, 2. Miss Cornell	Classroom K	
15	11 a.m.	*Design: Furniture and Architectural Background. Miss Cornell	Classroom K	
SEPTEMBER				
14	2:30 p.m.	Motion Pictures	Classroom A	
	4 p.m.	European Textiles and Costumes. Miss Bradish	Main Hall	
15	4 p.m.	English Painting. Mrs. Fansler	Main Hall	
16	4 p.m.	European Ceramics. Miss Bradish	Main Hall	
18	2:30 p.m.	Motion Pictures	Classroom A	
19	2:30 p.m.	Motion Pictures	Classroom A	
21	2:30 p.m.	Motion Pictures	Classroom A	
	4 p.m.	Dutch Paintings in the Altman Collection. Miss Abbot	Main Hall	
22	4 p.m.	Renaissance Tapestries. Miss Bradish	Main Hall	
23	4 p.m.	Modern French Painting. Mrs. Fansler	Main Hall	
25	2:30 p.m.	Motion Pictures	Classroom A	
26	2:30 p.m.	Motion Pictures	Classroom A	
	3 p.m.	*Elements of Design. Miss Cornell	Classroom K	
28	11 a.m.	*Decorative Arts: Elements of Design. Miss Cornell	Classroom K	
	2:30 p.m.	Motion Pictures	Classroom A	
	3 p.m.	*Color Facts. Miss Cornell	Classroom K	
	4 p.m.	*Egypt: the Beginnings. Mr. Taggart	Main Hall	
29	4 p.m.	Mediaeval Ivories and Enamels. Miss Freeman	Main Hall	
30	4 p.m.	Types of Sculpture. Mr. Taggart	Main Hall	
OCTOBER				
2	11 a.m.	*Venice before 1405. Miss Abbot	Lecture Hall	
	11 a.m.	*Furniture Styles: the Gothic Period. Miss Bradish	Main Hall	
	2 p.m.	A Contrast in Painting: West and East. Miss Duncan	Main Hall	
	2:30 p.m.	Motion Pictures	Lecture Hall	
3	2 p.m.	*Florentine and Central Italian Painting (Tour of Collections). Miss Abbot	Main Hall	
	2:30 p.m.	Motion Pictures	Lecture Hall	
	3 p.m.	*American Small-House Design: English Types (Gilder Lecture). Talbot F. Hamlin	Classroom K	
	3:15 p.m.	*North Italian and Venetian Painting (Tour of Collections). Miss Abbot	Main Hall	
5	11 a.m.	*Design in Egyptian Art. Miss Cornell	Classroom K	

<sup>1</sup> Classroom and gallery assignments are subject to change. The meeting place for each appointment will be given on the bulletin boards in the Fifth Avenue Hall.

\* Lectures marked with asterisks, though complete in themselves, are parts of continuous courses. Those interested in the courses are requested to consult the *Lecture Program*, obtainable at the Information Desk.

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Date	Hour		Meeting Place
OCTOBER 5	12 m. 2:30 p.m. 3 p.m. 4 p.m.	The American Wing (General Tour) Motion Pictures *Color in Far Eastern Art. Miss Cornell	Main Hall Lecture Hall Classroom K
6	11 a.m. 2 p.m. 4 p.m.	*Egypt: the Classic Old Kingdom. Mr. Taggart *Primitive Colonial Houses. Mr. Busselle Oriental Art: the Far East (General Tour)	Main Hall Main Hall Main Hall
7	11 a.m. 2 p.m.	*Mediaeval Cloisters and the Benedictine Rule. Miss Freeman *Muhammadan Mosques. Miss Duncan	Main Hall Main Hall
9	11 a.m. 11 a.m.	The Egyptian Collection (General Tour) *Byzantine Architecture in Venice: San Marco. Miss Abbot	Main Hall Main Hall
10	11 a.m. 2 p.m. 2:30 p.m. 3 p.m.	*Furniture Styles: the Italian Renaissance. Miss Bradish The Evolution of Ceramics in XVIII Century Europe. Miss Bradish Motion Pictures *Paintings in the Altman Collection (Tour of Collections). Mrs. Fansler	Lecture Hall Main Hall
12	3:15 p.m. 11 a.m.	Motion Pictures *Design: English Decorative Arts. Miss Cornell	Main Hall Lecture Hall
13	2:30 p.m. 11 a.m. 2 p.m. 4 p.m.	*The Print Galleries (Tour of Collections). Mrs. Fansler XVII Century Paintings (General Tour) Motion Pictures *First Maps, Engravings, and Paintings in America. Mr. Busselle	Classroom K Main Hall Main Hall Main Hall
14	11 a.m. 2 p.m.	The Collection of Roman Art (General Tour) *Building the Mediaeval Abbey Church. Miss Freeman	Lecture Hall Main Hall
16	11 a.m. 11 a.m.	*Muhammadan Rugs: Asia Minor. Miss Duncan The Mediaeval Collection (General Tour)	Main Hall Main Hall
17	2 p.m. 2:30 p.m. 2 p.m. 3 p.m. 3:15 p.m.	*Venetian Decorative Arts. Miss Abbot *French Renaissance Furniture through the XVII Century. Miss Bradish The Hercules Tapestries. Miss Freeman Motion Pictures *Dutch and Flemish Painting before 1550 (Tour of Collections). Mrs. Fansler	Lecture Hall Main Hall Main Hall Main Hall Main Hall
		Motion Pictures *American Small-House Design: French Types (Gilder Lecture). Talbot F. Hamlin *Dutch and Flemish Painting after 1550 (Tour of Collections). Mrs. Fansler	Classroom K Main Hall

EXHIBITIONS

Beginning October 12	Rugs and Carpets, an International Exhibition of Contemporary Industrial Art	Gallery D 6
Beginning October 10	Recent Accessions from the Museum's Excavations at Nishāpūr	Gallery E 15
Beginning October 10	Japanese Metalwork, Nō Masks, and Textiles from the Mansfield Collection	Room of Recent Accessions
Through September 26	Persian and Indian Arms and Armor (George C. Stone Bequest)	Gallery E 15
Continued	Prints by Renoir and His Contemporaries	Galleries K 37-40
Continued	Egyptian Acquisitions, 1935-1936	Third Egyptian Room

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

### THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

**BRANCH BUILDING.** The Cloisters. *Closed in its present location.* The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

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### MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

**PRIVILEGES**—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

### ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

### HOURS OF OPENING

#### GALLERIES:

Weekdays	10 a.m. to 5 p.m.
Sundays	1 p.m. to 6 p.m.
Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
Cafeteria:	The American Wing closes at dusk in winter.

#### CAFETERIA:

Weekdays and holidays, except Christmas 12 m. to 4:45 p.m.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

### INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Open daily until 4:45 p.m.

Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

### LECTURES AND GALLERY TALKS

See MUSEUM EVENTS in this number. A complete list will be sent on request.

### INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### CAFETERIA

In the basement of the building. Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

### TELEPHONE

The Museum number is Rhinelander 4-7690.